

Review of the Past Week In New York Theaters

By JAMES S. METCALF.

New York, Dec. 13.—Virtue is not only its own reward, but on the stage it pays. This sage remark is incited by the fact that "Within the Law" is about to leave us after a continuous run of almost seventy weeks, and with nine other comedies touring various parts of the country. In London the play has reached its sixth performance.

Also on the side of virtue is the reward of wholesome and clean "Peg o' My Heart," which in Thanksgiving week played here to over \$10,000, while on Thanksgiving Day alone the original "Peg" company and the four touring companies gathered at their box-offices something more than \$12,000.

On the other hand, the notorious play called "The Law" and "The Fight," with all their advertising and stinky notoriety, seem to have sunk out of sight. For a time they enjoyed a feverish popularity from that element in the public which looks to anything that is notorious, but which quickly melts away the moment the notoriety wanes. "Ourself," which also based its claim to patronage on a little more creditable handling of the white slave question, went up the fine Saturday evening after only a few weeks of life, and helps point the statement that the clean things on the stage are the ones that draw the big profits.

Princess Tries Again.

The little Princess Theatre has not been so successful in its choice of plays this season. Last year the original bill of plays ran unchanged up to closing time. The five-playlet combination put on in September contained one that for some reason failed to please the Princess public, and another that violated a foreign copyright. They had to be fitted and two others were substituted. In September contained one that for some reason failed to please the Princess public, and another that violated a foreign copyright. They had to be fitted and two others were substituted. In September contained one that for some reason failed to please the Princess public, and another that violated a foreign copyright. They had to be fitted and two others were substituted.

Very much in contrast to these lurid things is the elemental sentiment to be found in "The Things That Count," produced at the Maxine Elliot, by Mr. W. A. Brady as an appropriate offering for the Christmas season. The same play had a few matinee presentations at the Harris a year or so ago under the title of "Mrs. Christmas Angel."

Mr. Lawrence Eyre, the author, presents as his principal character a female Scrooge in the person of a rich New York woman, who has refused to recognize her son's widow because she thought he had married beneath his station. Led by jealous suspicions of her husband she trails him to the downtown district where he and others are providing a Christmas party for the little daughter of an attractive young woman, who is gaining a scant livelihood for them both by her sewing machine. Of course, the young woman is the widow and the daughter the grandchild of the rich person, whose heart, it goes without saying, is softened by the Christmas spirit.

The play is excellent, and that reliable artist, Florine Arnold, winning new laurels as the irascible rich woman with a forbidding exterior but a soft heart within. Alice Brady, daughter of the manager, is still very young, but in the part of the widow is most attractive, and gives promise, with added experience, of becoming a good actress. Linacre is also shown in the diminutive person of Edna W. Hopper—the W. Hopper—presumably standing for Wallace—who represents the child of Italian neighbors, who have teased her up in the wealth and short gaited skirts of the ballet as an indication of the career for which they intend her. The minor parts are excellently done, notably in the case of Hilda Englund as a susceptible Swedish maid, skilfully in love with the butler, well portrayed by Mr. Wallace Erskine, Mr. Albert Reed as the

much-souffred husband of the rich woman, and a number of child actors as children of the testament.

Getting over two big "ifs"—if any except a very big play can make a hit at this season, and if there exists in New York's play-going public any such thing as Christmas sentiment—"The Things That Count" may possibly catch on.

Richard Strauss Again.

Overshadowing all other amusement events of the week is the arrival of Richard Strauss' "Der Rosenkavalier" (The Knight of the Rose) at the Metropolitan Opera House. The composer of "Elektra" and "Salome" has permitted himself to write what is thoroughly opera bouffe so that this work falls really into the realm of popular entertainment, although the usual Straussian stuns of orchestration will probably keep "Rosenkavalier" from ever being performed by any but very ambitious organizations. Besides that, Strauss is a very particular and exacting in the handling of his copyrights, which is another reason for small chance of the piece being done in popular style, at any rate in the near future.

Two excellent comedy roles are provided by the opera, those of the hero and the festive baron. Margarete Ober has made herself famous in Europe by her acting in the title part. She makes a stunsome looking youth and when she disguises herself in skirts does not revert to her own sex, but in humorously awkward and most artistic fashion preserves the illusion of a man in woman's garb. It is a bit of impersonation which would not be a discredit to the dramatic stage. The Baron of Otto Gortis is a bit of very well done low comedy.

It seems strange to admit it of Richard Strauss, but the score is in many places delightfully melodious and in others has some of the humorous touches employed in his Domestic Symphony. There is comparatively little of the symphony that marks his serious works.

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Oscar Down and Out.

The latest decision has probably dealt the final blow to Mr. Oscar Hammerstein's attempt to evade his solemn contract with the Metropolitan people, and for which he was paid in good faith a very large sum of money. Not only have his brazen efforts to secure the indulgence of our courts in his attempt to escape from his legal and moral obligations been unsuccessful, but in France the artists he engaged for his new opera house, which is almost completed, have tied up the money and securities he deposited in various banks as security for their contracts with him.

If Hammerstein had been able to win his case by some subterfuge of the law there are enough persons in this town who are ready to applaud success of any kind, no matter how obtained, that he might have obtained considerable patronage in his operatic venture. Now, defeated legally, discredited in the eyes of every one with any sense of integrity, and crippled in his resources, it seems as though he may be on the way to the deserved obscurity which will be his greatest punishment.

The theatrical bill of fare still remains diversified and abundant. By way of amusements are such plays as "Madam President," the frisky French farce, with Fanny Ward and her French comedies at the Princess. More nourishing are wholesome "Peg o' My Heart" and charming "Elektra," the former farcical and of higher flavor is "Tante," with Ethel Barrymore. Of solid artistic value are the performances of Forbes-Robertson, and in lighter vein those of Mr. Cyril Maude. For the palate that enjoys being tickled by Jewish fun, "Potash and Perlmutter," as well as Mr. David Warfield in the concluding performances of "The Aristocrats," will be found acceptable. "The Maid Inside" and "At Bay" are for those who crave the strong meat of melodrama. Far more delicate is dainty and poetic "Prunella." The joy of laughter will be found in witty Irish "General John Regan," and in the farcical comedies, "Nearly Married" and "The Marriage Game." For light music there are "Adele" and "The Madcap Duchess." And all the time is the brightness and brilliancy of the Hippodrome.

NEW WILLIAMSON HEAD

HERE FROM AUSTRALIA

Since the death in Paris last summer of the great Australian theatrical magnate, whose name it bears, the firm of J. C. Williamson, Limited, has been in the hands of three managing directors, Hugh

What Our Noted Players Were Doing at Age of 21

Robert Grau in New York Press.

Net C. Goodwin, Jr., was commanding the highest salary paid in the varieties at that time for his "turn" of impersonations.

William H. Crane was singing the baritone roles in light opera with the Holman Opera Company, but was expected to play "heavies" in melodrama on odd nights.

Raymond Hitchcock had just left off work in a shoe shop in his native town, Auburn, N. Y., to become a chorus singer in a cheap opera company.

Robert Hilliard was induced to leave Wall street and amateur acting to become a professional player. Hilliard had just passed his majority when he erected a bluff playhouse in Brooklyn called the Criticism Theater, originally intended as an exclusively amateur theater.

Adelina Patti, already queen of song, had even given her first farewell to America, never dreaming that she would come hither fifty years later for a final farewell, as now proposed.

John Drew was playing at the Arch Street Theater, in Philadelphia, in his mother's model stock company. In the same company was his sister, the late Georgia Drew Barrymore, and mother of Ethel, Jack, and Lionel Barrymore, of present-day fame.

De Wolf Hopper was playing leading juvenile parts, such as Capt. Hawtree in "Caste" in his own company. After sinking about \$100,000 of his mother's money, Hopper discovered he had a resonant baritone voice and John McCaull engaged him for a long term.

Marie Walworth was one of six Juliettes appearing in different acts with George Elwood as Romeo and was the only one of the six to score.

Grace George was presented at the Manhattan Theater (site of the Gimbel store) in "Madame Fifi."

David Warfield was an usher in a California theater.

Mrs. Plake, then known as Minnie Madson, was playing in Howard Taylor's comedy "Caprice."

Jeff De Angelle was doing a song and dance "turn" with his sister, May, in which his now famous "fall" already was in evidence.

Julia Marlowe, having outgrown her vogue as a juvenile operatic singer in the West, was introduced at Wallack's (Star) Theater as "Juliet" just before her twenty-first birthday.

John Mason was displaying great versatility at the Boston Museum, where he sang in the Gilbert and Sullivan operettas with distinction.

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CHINESE TENOR WAS

EDUCATED IN AMERICA

Prince Lai Mon Kim, the famous Chinese tenor, at B. F. Keith's Theater this week, is rewarded by his countrymen as the "Curio of China."

The Chinese are by no means singers. Some travelers have described their vocal efforts as on a par with back-fence caterwauling. There are few noted singers among the 40,000,000 people in the Celestial Kingdom—this is so, considered from the Western World standpoint. Lai Mon Kim is said to be one of the very few Orientals who understand Occidental music.

where his father was an important factor among the advocates of "modern China." Kim was sent to this country for his education.

Lai Mon Kim sings principally in English, using a program that ranges from grand opera to popular ballads. He has, however, translated several of the songs of the day into Chinese, the effect being decidedly entertaining. Kim also sings a good bit of the native music of his country.

Two excellent comedy roles are provided by the opera, those of the hero and the festive baron. Margarete Ober has made herself famous in Europe by her acting in the title part. She makes a stunsome looking youth and when she disguises herself in skirts does not revert to her own sex, but in humorously awkward and most artistic fashion preserves the illusion of a man in woman's garb. It is a bit of impersonation which would not be a discredit to the dramatic stage. The Baron of Otto Gortis is a bit of very well done low comedy.

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Concerts and Lectures.

Philadelphia Orchestra.

Tuesday afternoon of this week, at the New National Theater, the Philadelphia Orchestra, under the direction of Leopold Stokowski, will give the first of its series of three symphonic concerts that are scheduled for the Capital this season.

As the soloist for the first appearance of the orchestra here, Josef Hofmann will be introduced. Possibly no other living pianist has so endeared himself to the public as has this great artist, whose genius has placed him among the greatest of the world's great musicians. Always true to his ideal as an artist, Hofmann always arranges his programs so as to delight the amateur as well as the professional, and the concert here will be no exception to the rule.

Unusual interest is attached to the appearance of the orchestra because of the fact that its brilliant leader will conduct it. An interesting feature of his work is that he makes a practice of conducting his organization from memory, and no music will be on his stand when the orchestra appears here.

The following is the program: Symphony No. 1, in C minor, Op. 44 (Johannes Brahms); Intermission; Concerto in A minor, Op. 54, for piano and orchestra (Robert Schumann); Josef Hofmann: "Vorspiel und Liebestanz" from "Tristan und Isolde" (Richard Wagner).

Burton Holmes Travelogue.

"China in 1912" is the subject of Burton Holmes' Travelogue at the Columbia Theater tonight and tomorrow afternoon. Mr. Holmes was in China last summer, and his motion pictures and colored maps will show many of the changes in this new republic, comparing the China of today with the China of ten years ago.

This afternoon Mr. Holmes will give a special matinee at 2:15 at the Columbia Theater, on which occasion he will give a new travelogue on the Panama Canal with motion pictures taken within the last few weeks, showing the blowing up of the Gatun Lock, the flooding of the Culebra Cut, the opening of the gates, and the passing of the first boats through the Gatun Locks and also the opening for the first time, since the water was admitted, of the Miraflores Locks, beside other motion pictures taken about the same time.

B. F. Keith's.

There will be two concerts at B. F. Keith's Theater today, one at 2 p. m. and the other at 8:15. The attractions presented will be Jack Wilson, Ada Lane, Jack Boyle, Ralph Lynn and company, with Helen Juliette, Gertrude Vanderbilt Morris, Moore, Myrtle Young, Eddie Love and Jannette Wilbur, Louise Galloway and company, De Lasso brothers, and the Pathe motion pictures.

Casino.

Today from 2 to 10:30 p. m. a series of continuous Sunday concerts will be given by selected talent at the Casino.

News of Local Theaters.

At the present time there are no less than nine companies presenting "Within the Law" in the United States. Helen Ware heads the cast to be seen at the Belasco this week.

Cohan and Harris' newest farce play, "Stop, Thief," comes to the National early in the new year.

Annie Russell, who brought her company back to New York a week ago after a tour of the South, will resume her presentation of a selected repertoire of

CONTINUED ON PAGE ELEVEN.

AMUSEMENTS.

COLUMBIA THEATRE

BURTON HOLMES

TODAY AT 3:30

AN ABSOLUTELY NEW PANAMA

TONIGHT AT 8:30

and TOMORROW MAT. at 3:30

CHINA IN 1913

Pop. Prices, 25c, 50c, 75c, \$1.00.

NATIONAL UNION CLUB

Concert—Dance—Prizes

National Rifle Army

Wednesday, December 17, 8 p. m.

Tickets from members or at door.

SONG RECITAL BY

MRS. CAROLINE JAUZIE-DEHAAS

SOLOIST

FIRST CHURCH CHRIST SCIENCE,

Thursday, December 18, at 8:15.

Haleth Hall, Baltimore.

Tickets on sale at 7, Arthur Smith's.

AMUSEMENTS.

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NOT FOREIGN & NATIVE ACTS AND ENTERTAINMENTS

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NOW THRILLING

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The American Play Co., Arch Selwyn, Managing Director, Presents

Within the Law

BY BAYARD VEHLER, with Special New York Company

HELEN WARE

NEXT WEEK MATS. DAILY

THE TRAFFIC IN SOULS

NOW NIGHTLY TURNING AWAY HUNDREDS AT 4 N. Y. THEATERS

MAIL ORDERS RECEIVED FOR NEW YEAR'S WEEK—THE SEASON'S

DRAMATIC NOVELTY

MR. WINTHROP AMES' PRESENTATION OF THE BRILLIANT COMEDY

BY ARNOLD BENNETT.

"THE GREAT ADVENTURE"

Based on his novel "Buried Alive," with Lyn Harding and Janet Becker.

Monday Mat. Dec. 22, At 2:15.

Seats now on sale at Belasco Theater.

PRINCETON TRIANGLE CLUB

The Pursuit of Priscilla

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